

# TEXTONE

VOLUME I



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TEXTURED WALLS AS A BACKGROUND

Entrance Hall in the home of H. H. Rogers, South Hampton, Long Island, N. Y.  
Walker & Gillette, Architects

Photograph by Gillies; courtesy of House Beautiful





MUCH of the quality and charm of great buildings of past ages was due to the sympathetic manner in which their wall surfaces were finished, both in colour and quality of texture. For many centuries we have been limited to the use of oil paints, cold water paints and wallpapers for obtaining colour effects for our walls. When water or oil colour paints had to be applied to the surface, the result was that the original texture was often sacrificed. We have tried to reproduce with paint the soft qualities of European walls which the ancients produced by staining the fresh plaster (fresco), but with meagre results. The thin-skin quality of paint applied has never been quite satisfactory.

With the new perfected material, TEXTONE, there opens to us unlimited possibilities of obtaining the fresco surfaces of the masters of the Renaissance, the texture quality of the early Gothic and Spanish, or the richness of Arabian walls with all the colour variation of the Orient. Any colour, any tone and texture of surface desired can be obtained with TEXTONE. The colour being part of the substance of TEXTONE, both colour and texture can be had in one application. It is the most wonderful new material yet discovered for decorative purposes.

We have investigated TEXTONE at the Studios, and find it a most practical, decorative and flexible product, economical and limitless in the possibility of its use. Many varieties of textures, heretofore unknown, which the imagination suggests, may be realized with this new material, which is not a mere paint but a plastic medium producing any texture or colour to harmonize with any requirement.

*Alfonso Samuels*

Professor of Design, Art Institute of Chicago





INTERIOR OF CHURCH, MISTRA, GREECE  
From "Griechenland," by Courtesy of the Publishers, Ernst Wasmuth, A. G. D. S., Berlin  
FOR AN EXPRESSION OF THE GREEK IN TEXTONE, SEE PLATE I



## G R E E K

**A**S in architecture and sculpture generally, the purely classic in interior decoration, of course, is Greek. The early Greeks learned their building arts from the still earlier Egyptians, who at the very dawn of history are found finishing their furniture as well as their walls and ceilings with a plastic material that would take design and hold true colour.

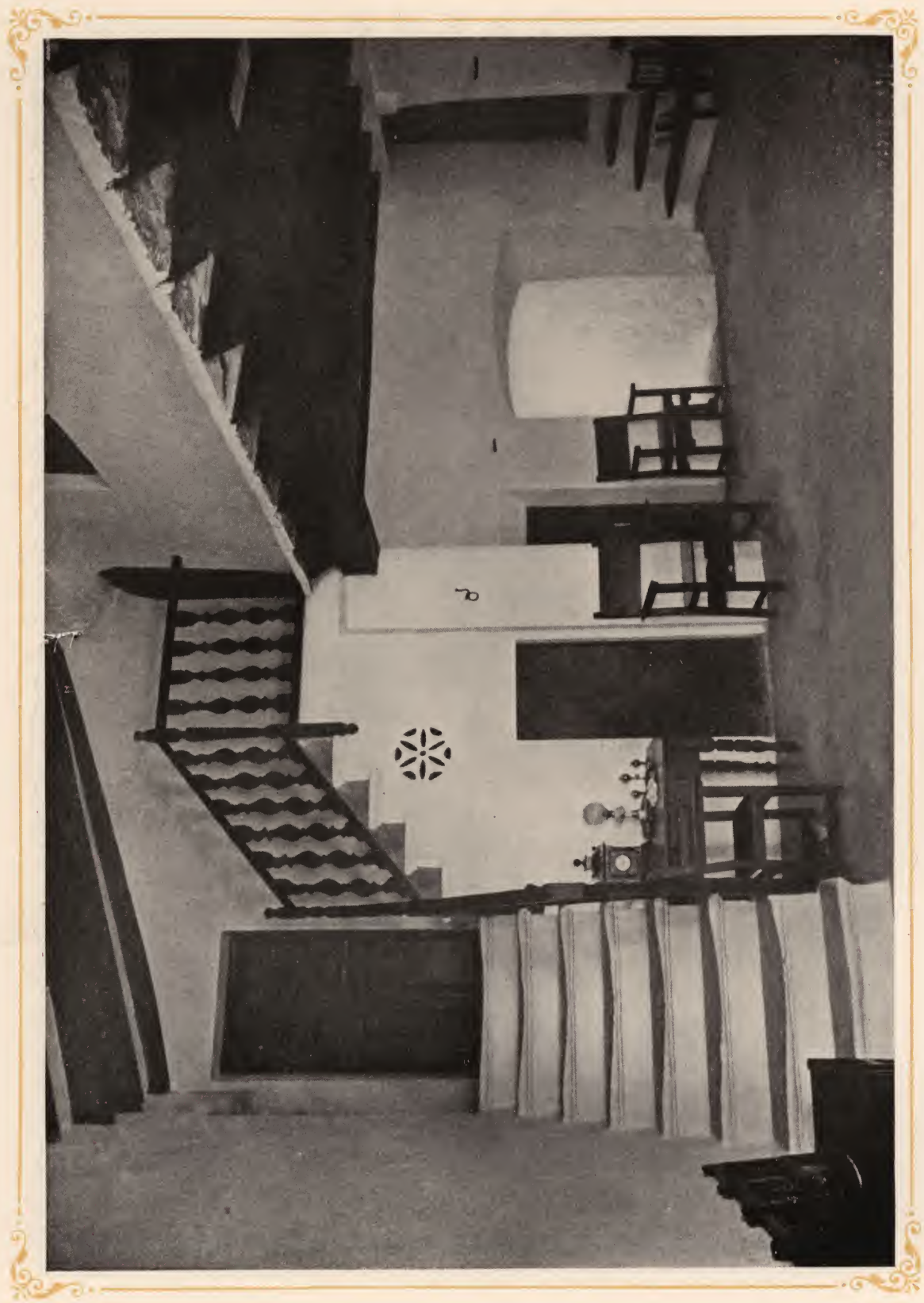
That these finishes were rough-textured no doubt is due to the fact that these ancient artisans worked with primitive tools, and it was only natural that the Greeks, adopting the same materials and tools, should achieve similar rough-textured effects.

But the crude tools and the coarse materials were in the hands of true artists, sympathetic with the relation of design to purpose, and consequently the rough-textured finishes of Greek dwellings, temples and tombs remain to this day the pattern for all that is beautiful, in line and in colour, in interior decoration.

The Greek workmen evidently applied their wall finish with a paddle, and then worked the texture by a series of downward strokes, to achieve a comparative evenness of surface. Many of their finishes, they left a natural greyish-white, but it seems that wherever the purpose or larger architectural design permitted, they made good use of colour.

Textone reproduces these Greek wall and ceiling effects most admirably. It works up in exactly the rough texture required, and has an equal capacity for either the greyed white or the strong colour treatment characteristic of that Golden Age in building, in sculpture and in decoration.





TYPICAL SPANISH INTERIOR, FORMALUX, MAJORCA  
From "Spanish Interiors and Furniture," by Arthur Byne & Mildred Stapley. Courtesy of the Publishers, William Helburn, Inc., 418 Madison Ave., New York  
FOR AN EXPRESSION OF THE SPANISH IN TEXTONE, SEE PLATE II



## SPANISH

**P**ERHAPS in no other land or time were rough-textured walls and ceilings of more beautiful and distinctive design produced than in Spain of the Middle Ages. The palm finishes of the wall and ceiling surfaces in Spanish monasteries, villas, castles and homes then reached such a plane of artistic perfection as to leave every modern decorator forever indebted to those who created them.

The skilled artisans of Spain having been dispersed before the long-continued upheavals to which the country was subject in those times, the monks and retainers themselves perforce must undertake the work of building and decorating. They applied the coarse material by hand, and then attempted to pat it into a uniform character of surface. The result is the beautifully irregular and perfectly toned finish we now classify as Spanish.

The same treatment of plastic Textone results in the same broadly sweeping, attractive irregularities, and done in this fashion Textone supplies a perfect background for the crimson tapestries, old carved oak, deep leathern upholstery and wrought iron fixtures that are as much a part of the Spanish style as the exterior architectural lines themselves;

The perfect receptivity of Textone to colour is a further aid to complete merging with the Spanish. The softness of Textone effects in either neutral tints or vivid and solid colours produces the final illusion of that sincere, unmechanical workmanship, mellowed by the passage of hundreds of years.

This treatment of Textone is suited to all Spanish-type construction, either in new building or in the repair and restoration of old walls and ceilings in this effect. It is recommended for hallways, living rooms, dining rooms and bedrooms of homes on the Spanish order, and for dens, clubrooms, entrances and lobbies of other structures in this distinctive style.





DINING ROOM, VILLA PALMIERI, FLORENCE  
From "Italian Furniture and Interiors," by Geo. Leland Hunter. Courtesy of the Publishers, William Helburn, Inc., 418 Madison Ave., New York  
FOR AN EXPRESSION OF THE ITALIAN IN TEXTONE, SEE PLATE III



## EARLY ITALIAN

**F**OR its effectiveness, the Early Italian period relied on interesting treatment of its wall surfaces. A cool and simple beauty, marked by few and strong architectural features, distinguished the interior decoration. Walls and ceilings were made broad and high and firm of line, inviting the use of any texture, from smoothest to rough, and any colour, from soft greys and reds to turquoise blue.

Textone reproduces ideally the palm-finish texture of this period. The Textone is applied just as the rough material was put on in this Early Italian construction—spread and then “palmed” to approximate plane.

While yet plastic, Textone takes, and as it sets permanently retains, the palm-finish traces found in these early Italian walls or the marks of the rough tooling that characterize this early period.

Also, Textone’s infinite capacity for colour, in single, two-tone or mottled effects, is a natural element in the total harmony of that style where, as Browning says, “the walls were peopled by the painter’s brush.” Live and vibrant colour can be incorporated to the nicest shade in Textone.

And as in the case of the Spanish finishes, Early Italian finish in Textone is suggested for homes, churches, public buildings, clubs, studios and ateliers where the architectural design dates to this period. In large homes or small, planned on this order, walls and ceilings of accurate Italian style can be produced with Textone for living rooms, hallways, entrances, dining rooms and bedrooms.





INTERIOR OF THE UPPER CHAPEL OR PRIEST'S ROOM, COMPTON WYNYATES, WARWICKSHIRE  
From "English Homes," by H. Avray Tipping, M. A., F. S. A. Courtesy of the Publishers, Charles Scribner's Sons, New York

FOR AN EXPRESSION OF THE EARLY ENGLISH IN TEXTONE, SEE PLATE IV



## EARLY ENGLISH

**T**HE rough-textured finishes of the Early English period date back to a time before Gothic architecture had fully developed in England. Finishes of this period are found in cottages, mansions and castles built under the feudal system. Under that system, the building workers had not as yet banded together in guilds for the improvement of their craft. In consequence, their tools and materials were rather rude, and out of the primitive simplicity of their efforts came some of the most beautiful wall and ceiling finishes that serve as a pattern for decorators today.

The marks of the tools they used in their attempts to effect a smooth surface show very plainly in these Early English walls and ceilings. Both the texture and the prevailing tones of buffs and greys, make a fitting harmony with the half-timber construction of the period, and the entire wall and ceiling treatment is the correct and tasteful background for heavy oak furniture, tapestries and beamed ceilings.

Architects and decorators recognize the great vogue there is today for Early English type homes, of practically all sizes, but perhaps especially of medium size and situated in suburban surroundings. For the decoration of the walls and ceilings of these residences, of country clubhouses and of similarly placed structures, Textone provides the ideal material. By the use of Textone the texture and tone of the Early English wall and ceiling may be reproduced in every respect of their distinctive charm.





INTERIOR OF SCHLOSS HAANBERG  
From "Kunstschätze aus Tirol." Courtesy of the Publishers, Anton Schroll & Co., 1 Maximilianstrasse, Vienna  
FOR AN EXPRESSION OF THE GOTHIC IN TEXTONE, SEE PLATE V



## G O T H I C

**I**N all the realm of interior decoration, there is no more noble beauty than that found in the wall and ceiling lines and surfaces of the Gothic halls that were reared in the North European countries during the Middle Ages.

There seems to have been a good deal of stability in the working conditions under which these great Gothic structures were reared, so the effect secured in their interior finishing is fairly identical over a wide area and during a long period.

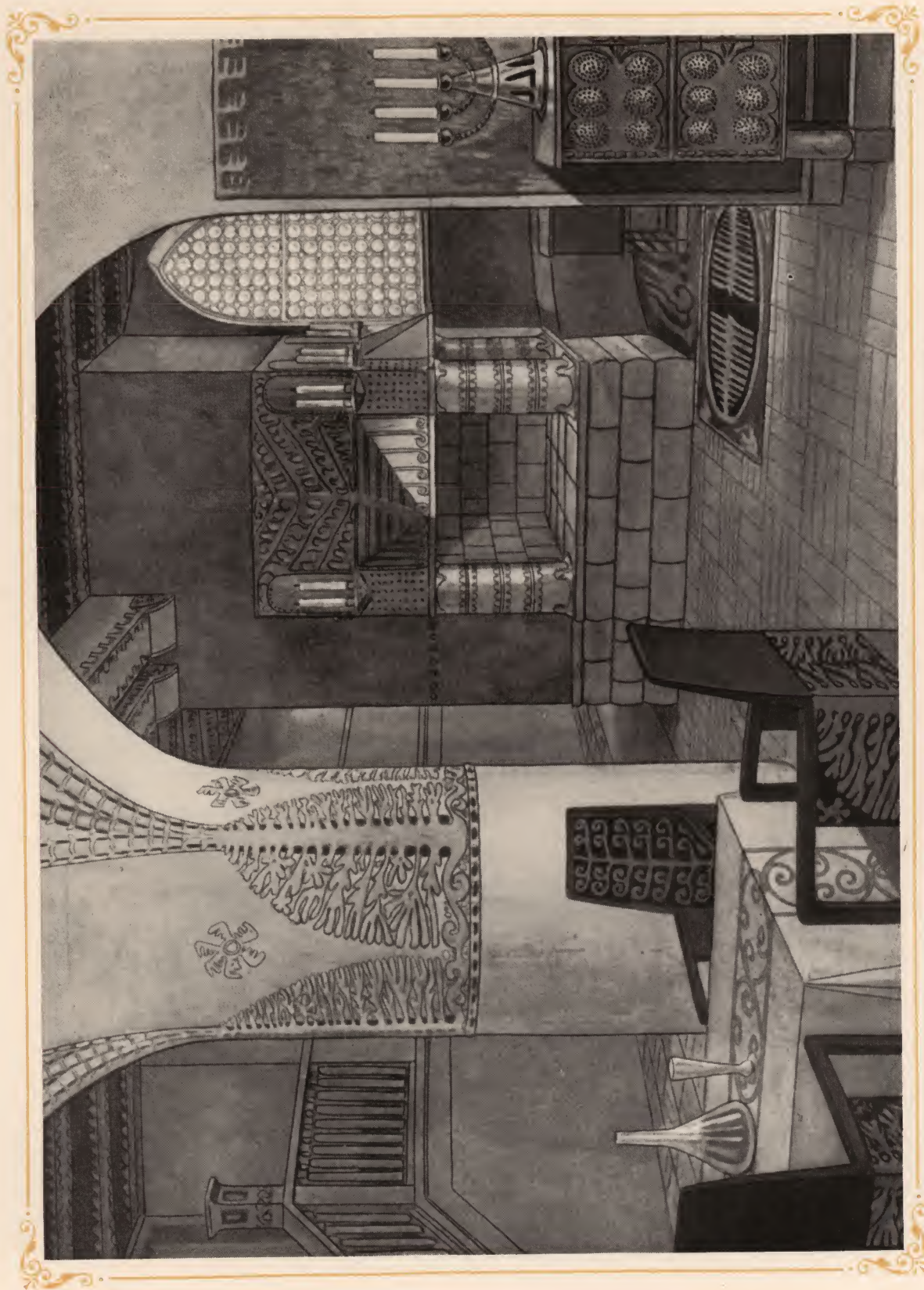
They had developed their working tools to a competent stage by that time, but the material they had to work with was rough in texture, and to this day it carries the tool marks in lines and dots and waves.

The true characteristics of this Gothic rough-textured finish may be faithfully produced with Textone. A brushing alternately this way and that, in short, firm sweeps, supplies the identical pattern desired.

The colours generally found best suited to this effect are greys, buff tones and tans.

Textone finishes in Gothic effect are suggested for the walls and ceilings of churches, the vaulted halls of clubs and auditoriums, and the arched reception halls and other rooms of large houses.





HALL OF GESELLIUS LILUDGREN ET SAARINEN, HELSINGFORS  
 From "Documents d'Architecture Moderne." Courtesy of the Publishers, H. Laurens, Editeur; 6 Rue de Tournon, Paris  
 FOR AN EXPRESSION OF THE MODERN EUROPEAN IN TEXTONE, SEE PLATE VI



## MODERN EUROPEAN

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ODERN Europeans have produced many beautiful and varied textured surfaces in their treatment of walls and ceilings. They have done much experimental work with rough-textured finishes, and have achieved remarkably fine qualities in their effects.

While their textured surfaces vary from the smoothest to the roughest, colour seems to play the dominant part in their interior decoration, and the texture itself appears to be employed invariably as a part of the design.

In the modern European's suburban home, you will often find the interior simply finished in rough-textured effects ranging from the "sand float" finish to the coarser textures. No doubt economy was the primary factor in popularizing this finish, yet it is interesting to see how entire interiors are so designed as to harmonize perfectly with it.

One of the most notable examples of modern European rough-textured finish is that of the Max Reinhardt theatre, the Grossen Schauspielhaus of Berlin, in which the texture of all the surfaces is very rough. Oriental colours are incorporated in the rough-textured surfaces with a harmony and an artistry that make this one of the uniquely beautiful modern interiors.

The versatile qualities of Textone make it adaptable to the varied treatments suggested by free artistic design. In fact, Textone serves precisely the needs of modern interior decoration for a rough-textured surface that may be made a part of an entire interior design and holds within itself every desired receptivity to colour.





HALL OF THE WARNER MANSION, PORTSMOUTH, N. H.  
From "The Architecture, Interiors and Furniture of the American Colonies."  
Courtesy of the Publishers, Geo. H. Polley Co., Boston

FOR AN EXPRESSION OF THE COLONIAL IN TEXTONE, SEE PLATE VII



# COLONIAL

**M**ANY influences in architecture and decoration have contributed each its share of beauty or utility to modern American building, but surely none is so nearly native to America, holds so much of genuine American tradition in its character—and by its long-standing popularity bids fair to be regarded as the true American gift to architecture—as the Colonial.

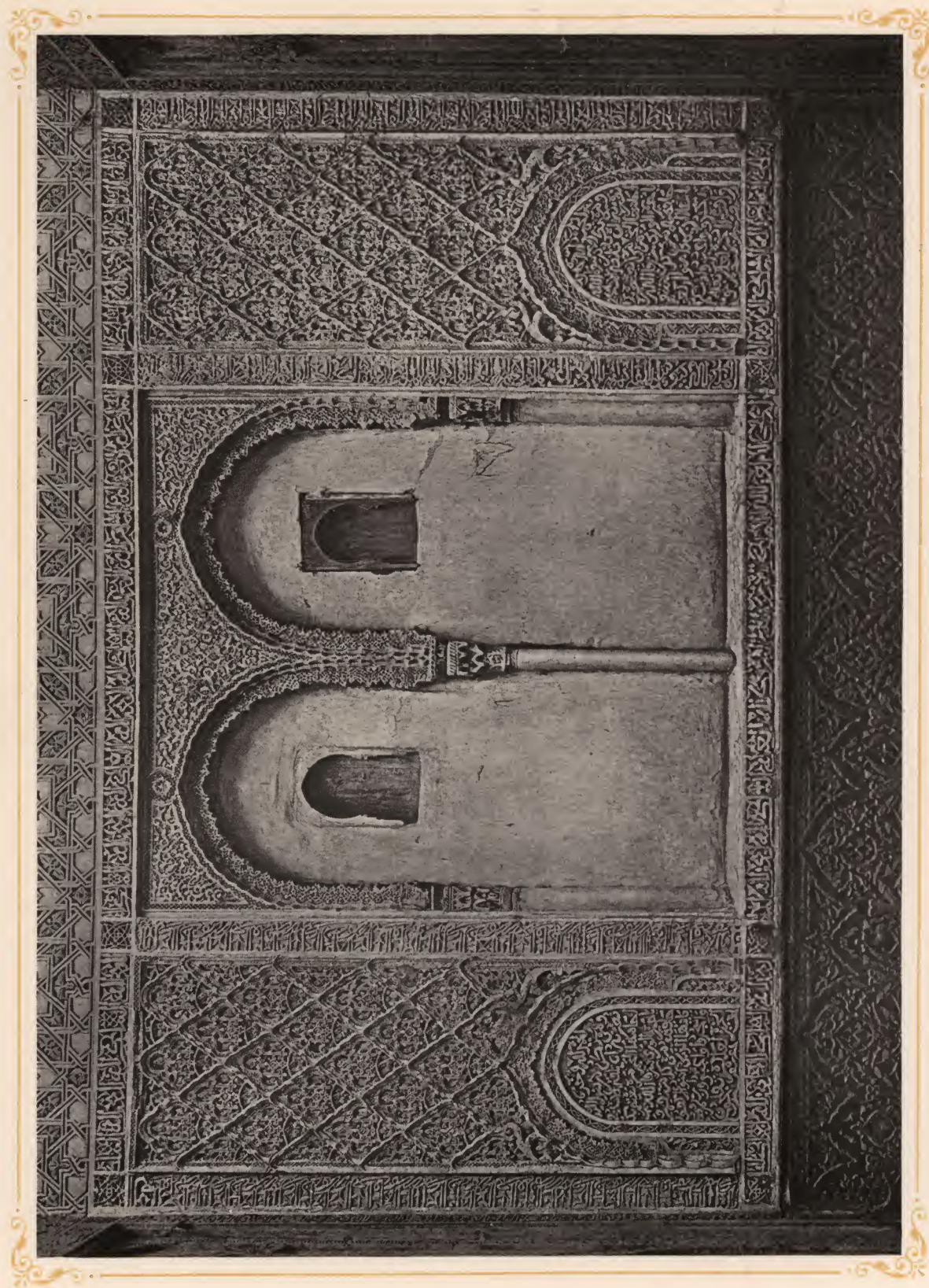
Certainly, there are many features of Colonial that should make Americans proud to own it and to use it. Colonial, at its best, typifies simplicity, chastity of line and colour, broad expanses, freedom from an over-plus of ornament or fixtures. It bespeaks the genuineness of American origins.

Colonial thus has every right to the favor it enjoys today in all parts of America, and in many American building uses, fine homes both large and small, public structures, studios, restaurants. Progressive designers adapt it freely to their needs, and very responsive they find it, too.

White and light-grey tones prevail in Colonial wall and ceiling treatment. The texture ranges from smoothest sand float to the rougher textures. Now and then a repeating figure or motif in harmonious colour appears in the decoration.

With respect to both colour and texture, Textone is the ideal material for any decorative rendering of the Colonial style. It is perfectly adapted to the entire range of Colonial effects, its colour and its texture chiming perfectly with the simple designs and the antique furnishings that usually go with this style.





MECKNES, MEDERSA, BOUANANIA

From "Les Monuments Mauresques du Maroc." Courtesy of the Publishers, Edition Albert Levy, Paris

FOR AN EXPRESSION OF MOORISH IN TEXTONE, SEE PLATE VIII



# MOORISH

**T**HERE is no architecture so replete with richness and glamour as the Moorish. And in all its rich variation there is nothing more characteristic of the Moorish than the treatment of the rough-textured wall surfaces.

These surfaces are wrought into the most delicate traceries, which were obtained by carving the wall and ceiling material and also by the pressing of iron moulds into the still plastic surfaces.

A taste for the luxurious and the colourful pervaded everything these people built. It is in the gilding of their arabesque partitions, the fretwork of their grilles, the elaborate marble of their columns, the glowing hues of their tiled and wainscoted walls.

These, with stalactites and pendants and stuccos of a veil-like transparency, gave to all their interior decoration a magic grace and lightness always to be associated in our Western minds with the fantastic tales of the Arabian Nights.

With Textone it is possible to duplicate again the resplendent quality of these Moorish surfaces, in all their intricacy, their colour and their grace. Given the pattern and appropriate purpose, this newest material for wall and ceiling decoration lends itself to amazingly faithful reproduction of these gorgeous finishes.

Wherever the atmosphere of this romantic style is desired, for the decoration of lodge halls, restaurants, or summer homes situated in bright surroundings, Textone is capable of supplying the perfect effect of the Moorish art, at moderate effort and cost.





## TEXTONE

### *Its Qualities and Uses*

**T**EXTONE is a medium for the decoration of walls and ceilings. It is a white powder that is rendered plastic by the addition of water. It is applied with a brush. The rough-texture effects which it is possible to produce with Textone are the result of manipulation with tools in everyday use by the painter and decorator—a whisk broom, a stippling brush, sponge or wadded paper, or often nothing more than the bare palm of the hand.

Any desired colour effect can be produced by the addition of pigment colours to the plastic Textone.

For either Textone's natural white or for simple colour effects, a one-coat application of Textone is sufficient.

Where a two-tone effect is wanted, an undercoat of Textone in the desired darker shade is applied first, followed by a coat in the lighter tone. The working of the Textone then brings out the beautifully graduated effects of the combined shades.

For obtaining two or more toned effects on Textone surfaces, it is advisable to use Textone Glaze, a specially prepared medium for this purpose. All that is necessary is to tint the Textone Glaze with pigment colours in oil, and then apply to the surface with a brush. By wiping off the surface with a soft cloth, the colours are then combined in a nice blending of high light and shadow effects.

Besides the period styles and designs illustrated in the foregoing pages, Textone is adaptable to almost the entire range of wall and ceiling decoration known to architects and decorators. It is equally easy to achieve with Textone the striking pattern of Roman Tile or the severe simplicity of Caenstone. Elaborate ornamental effects in relief are attainable with Textone by the use of an easily cut stencil. Textone lends itself also to the popular rougher textures, such as Rustic and California effects.



One of the conspicuous merits of Textone is its economy. Another of its advantages is that it is applicable to any kind of surface, old or new. It adheres perfectly to plaster, wallboard, tile, glass, cloth, metal or wood. Moreover, Textone is washable when treated with the special Textone Size.

Textone is a new material, designed to the needs of today. It places within reach of modest means a faithful reproduction of wall and ceiling adornment that until now has been procurable only at great cost and effort. It is suitable alike to the small dwelling or the spacious mansion, in every respect of beauty, durability and cost.

## SPECIFICATIONS

TEXTONE is supplied in standard packages of 10 and 25 lbs. each. It comes in white powder form only. In each package is included sufficient Textone Size to size the surface covered by this quantity of Textone. Also included in each package are complete, simple directions for the mixing and application of Textone.

### *Treatment of Various Surfaces for Textone*

Textone may be applied over both new and old plaster surfaces, over painted and calcimined surfaces or over wall paper, wall fabrics, wood, metal, glass, brick and concrete. Since the principal requirement for any good job of decoration is that the surface be first properly prepared, by sizing or other treatment, the directions in the package state specifically whether any special treatment is necessary before applying Textone. In most cases, a coat of Textone Size is all that is used in preparing these surfaces.

### *Mixing and Tinting Textone*

The white Textone is mixed to a stiff, paste-like consistency by the addition of lukewarm water. If a one-coat tinted finish is desired, pigment colours ground in oil or dry colours are added to the mixed Textone until the desired shade or tint is reached. Any painter will readily understand the process. The Textone is then applied to the surface in a thick coat with a large brush, and the texture is then worked in with the same brush or a wall stippler, sponge, crumpled paper or with the finger tips or the palm of the hand.

### *Covering Capacity*

The covering capacity of Textone varies with the coarseness of the texture desired. One coat of Textone is equivalent in covering capacity to three coats of ordinary oil paint. The average stippled wall texture takes about one pound of Textone to 1½ square yards of surface.

*Textone  
Glaze* Textone Glaze is a specially prepared medium for obtaining two or more toned effects on Textone surfaces. Textone Glaze comes in quart and gallon cans, with full directions for its use printed on the label. Textone Glaze is tinted with pigment colours in oil and then applied to the surface with a brush. It is then wiped off or blended into the surface with a soft cloth. This process brings out beautiful high light and shadow effects, of which any number of combinations may be made.

*Available  
Everywhere* Textone and Textone Glaze may be purchased from dealers in United States Gypsum Company products in your locality.

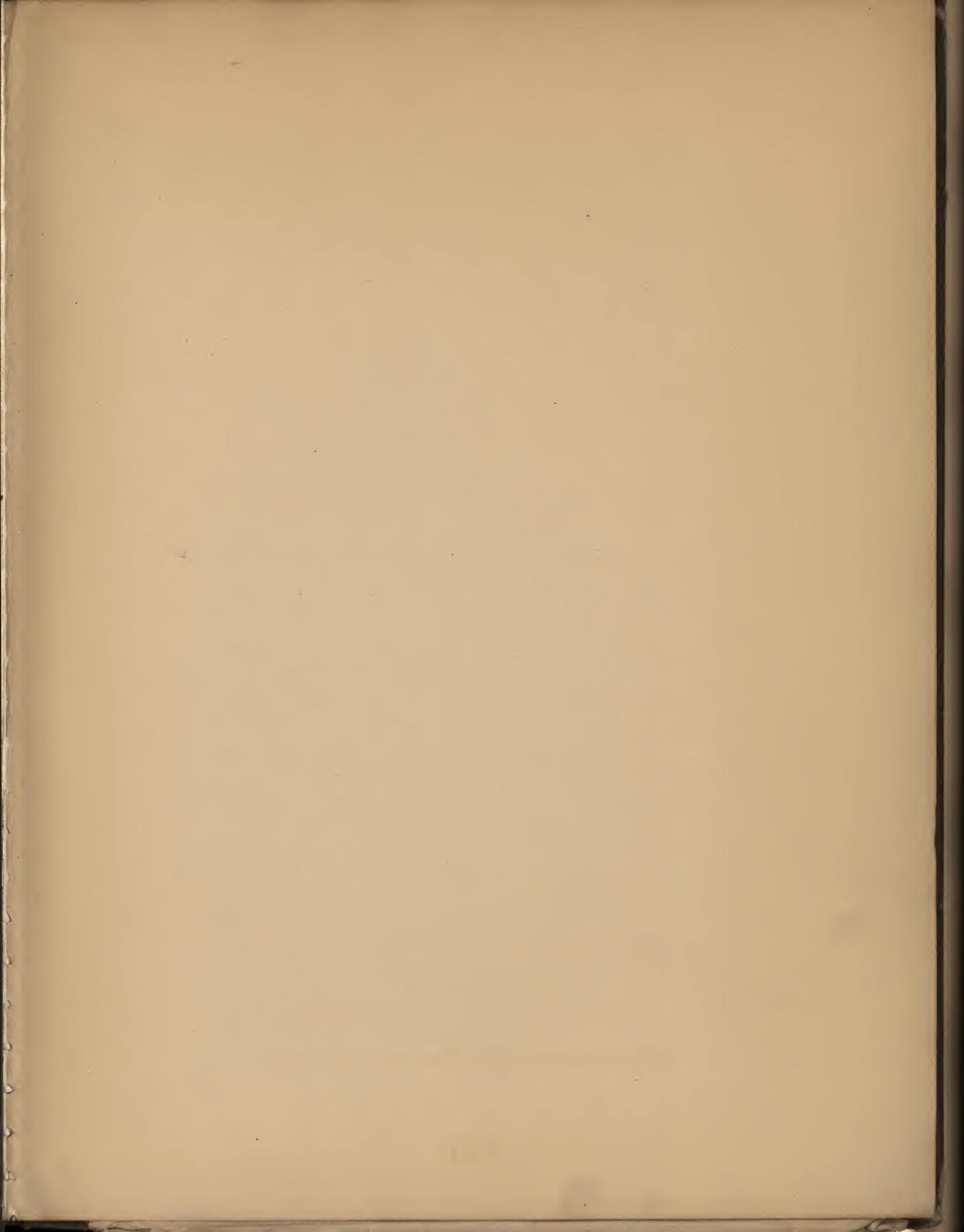


TEXTONE

*a product of*  
UNITED STATES  
GYPSUM COMPANY  
*Chicago*

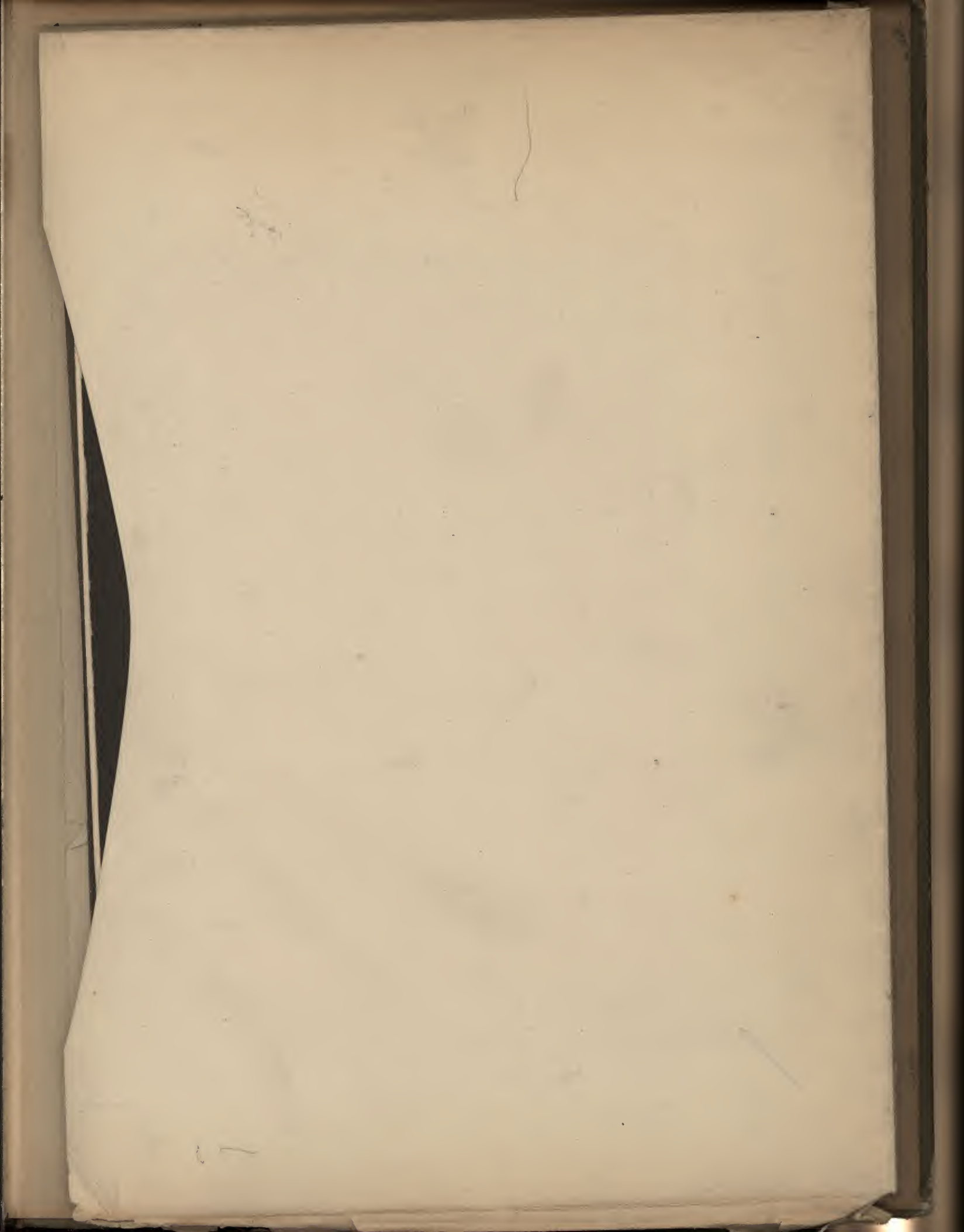
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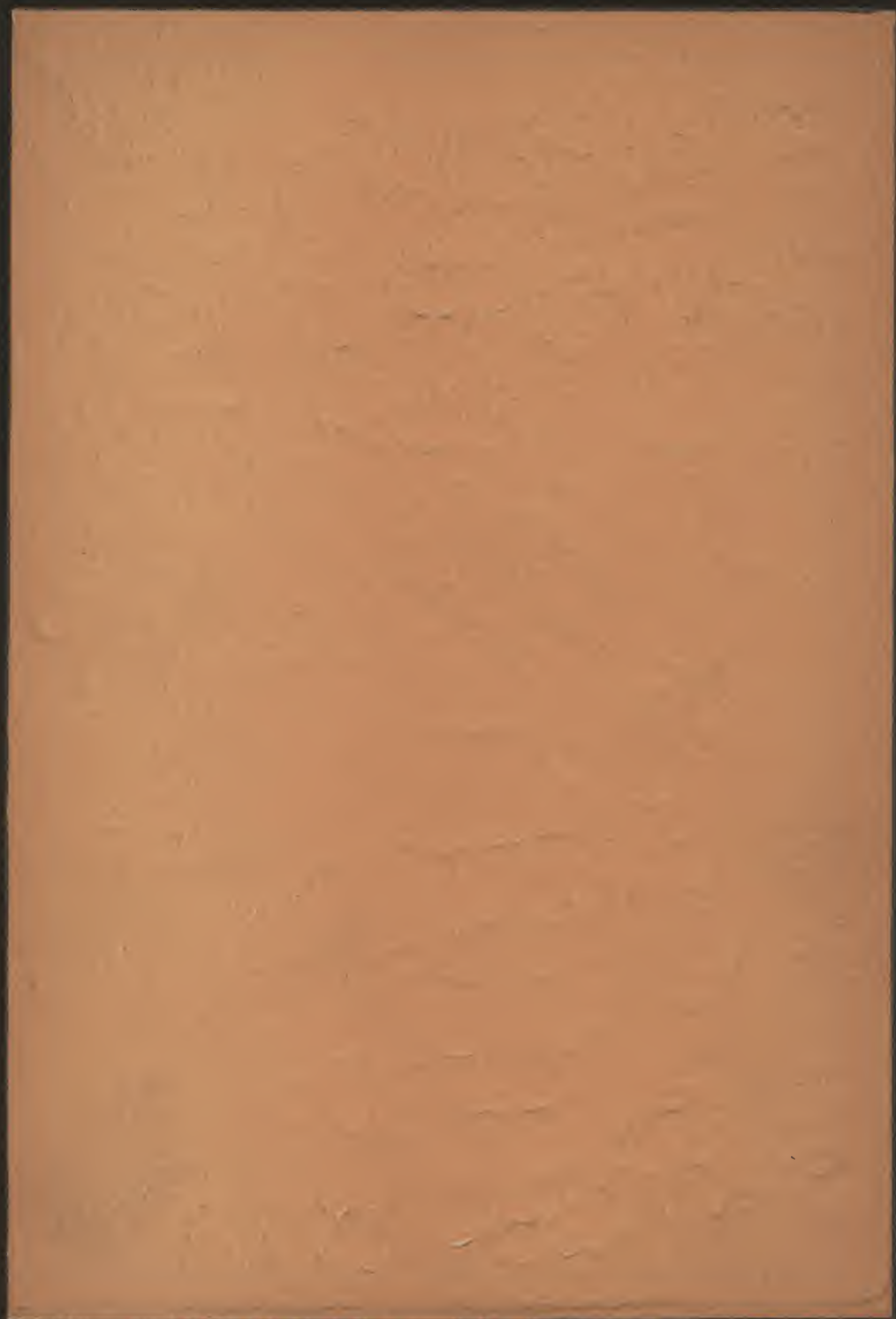












*Patent Applied For*

*Reduced 1000 times from the original*

**TEXTONE**  
*An expression of the Modern European*  
**Plate VI**

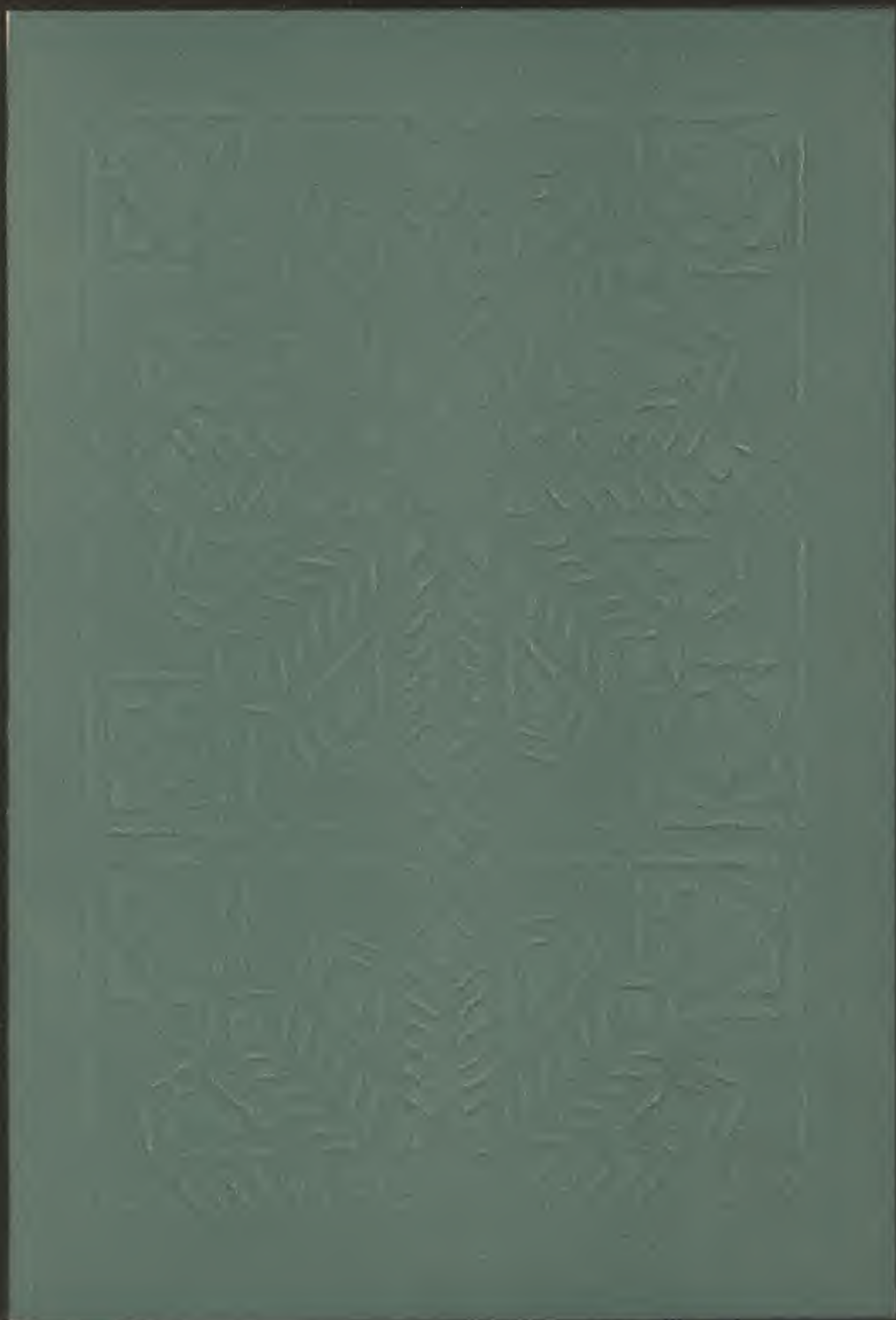
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## MODERN EUROPEAN

The pigment colours in oil or dry colours used in tinting Textone for this finish are yellow ochre, lemon chrome yellow, permanent red and burnt umber.

To obtain the texture shown the Textone is mixed to a medium paste-like consistency and applied to the surface with a large brush. The same brush is then patted gently in a continuous motion across the surface.





*Patent Applied For*

*Reduced four times from the original*

TEXTONE  
An expression of the Moorish  
Plate VIII

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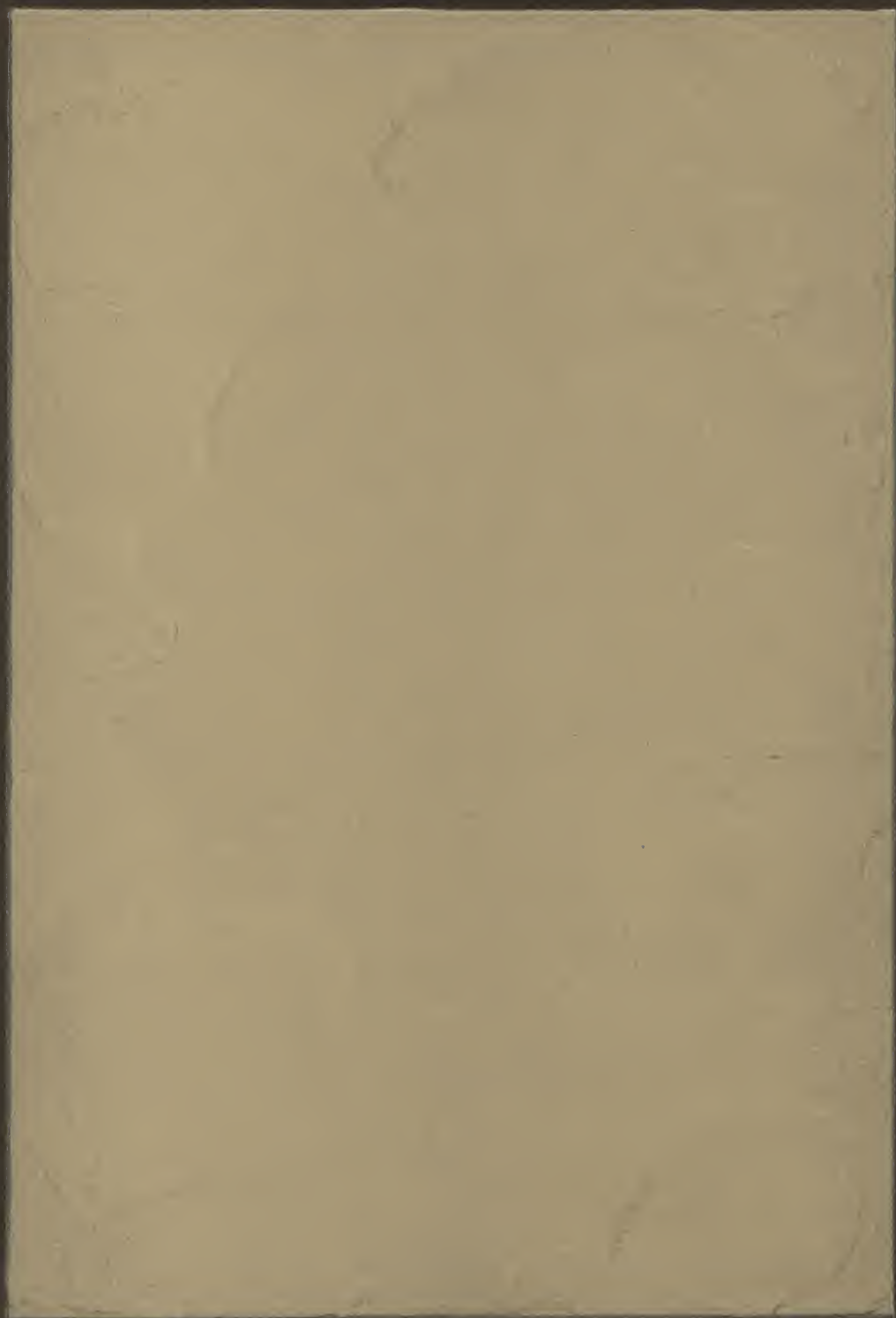
## MOORISH

Turquoise blue, yellow ochre, burnt umber and chrome green are the colours used in tinting Textone for this Moorish effect. Either pigment colours in oil or dry colours may be used for this purpose.

The Textone is mixed to a medium thick paste-like consistency. For the under surface it is applied evenly with a brush and then smoothed out with an ordinary window squeegee.

The relief effect is obtained by brushing Textone through an ordinary oil paper stencil, such as the ones in common use in painting and decorating.





Patent Applied For

Reduced four times from the original

**ORIENTAL STUCCO**

An expression of the English  
Plate O-IV

U.S.  
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## ENGLISH

**Oriental Stucco Finish** is mixed to a thick consistency and applied to the surface in a thick coat. The texture is then worked in by a series of semi-circular sweeps of the trowel, held at an angle so that it gouges the surface.

The color for this finish is **Oriental Stucco Finish No. 43**.



*Patent Applied For*

*Reduced four times from the original*

TEXTONE  
*An expression of the Early English*  
Plate IV

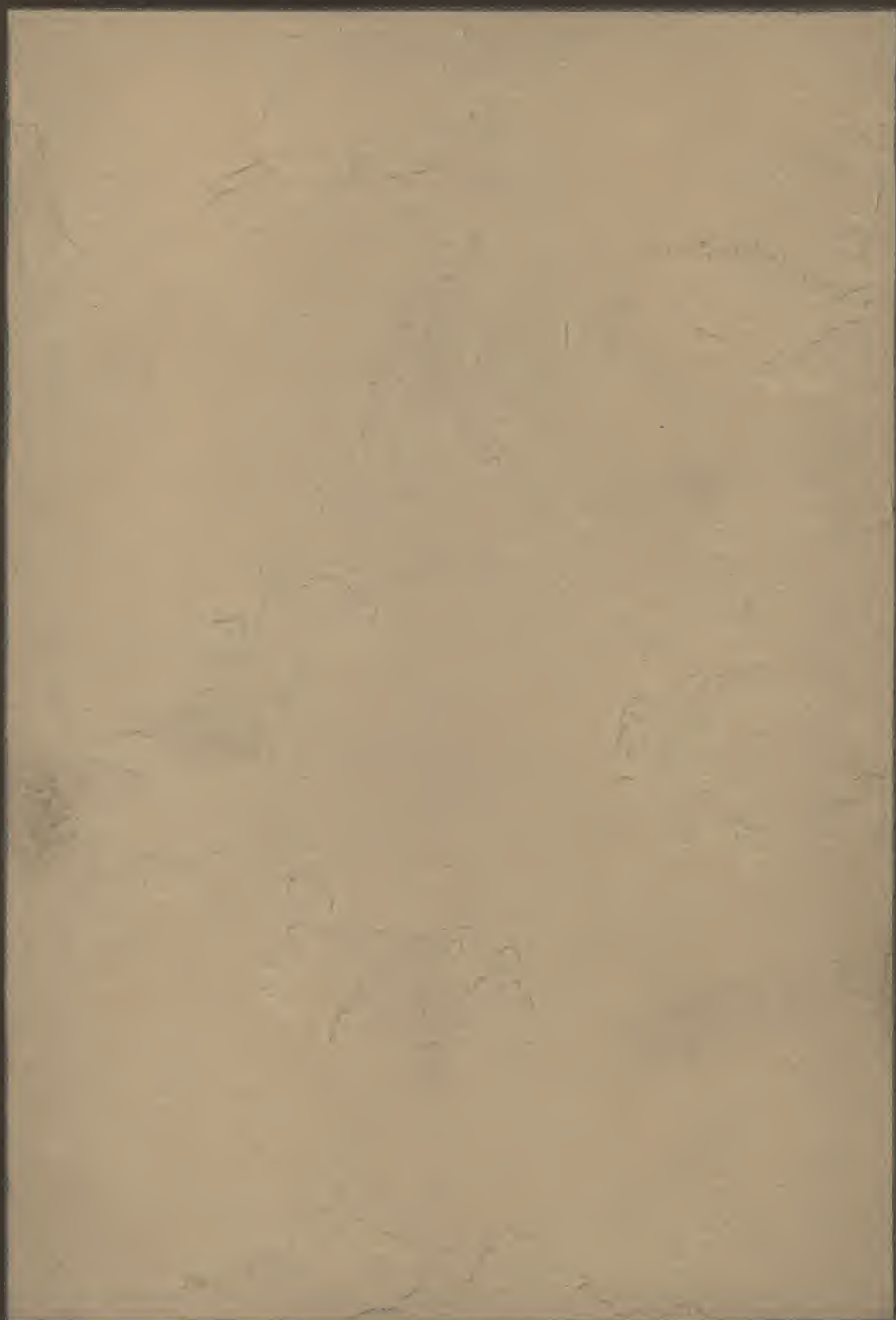
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## EARLY ENGLISH

The colouring for this finish is obtained by tinting Textone with yellow ochre, burnt umber, lemon chrome yellow and chrome green. Either pigment colours in oil or dry colours are used for this.

The Textone is mixed to a thick paste consistency and applied in an even coat to the surface with a large brush. The entire surface is then textured by modeling and scraping it with a broad scraper knife or piece of tin to gain the effect shown on the Plate.





*Patent Applied For*

*Reduced four times from the original*

**ORIENTAL STUCCO**

*An expression of the Greek*  
**Plate O-1**

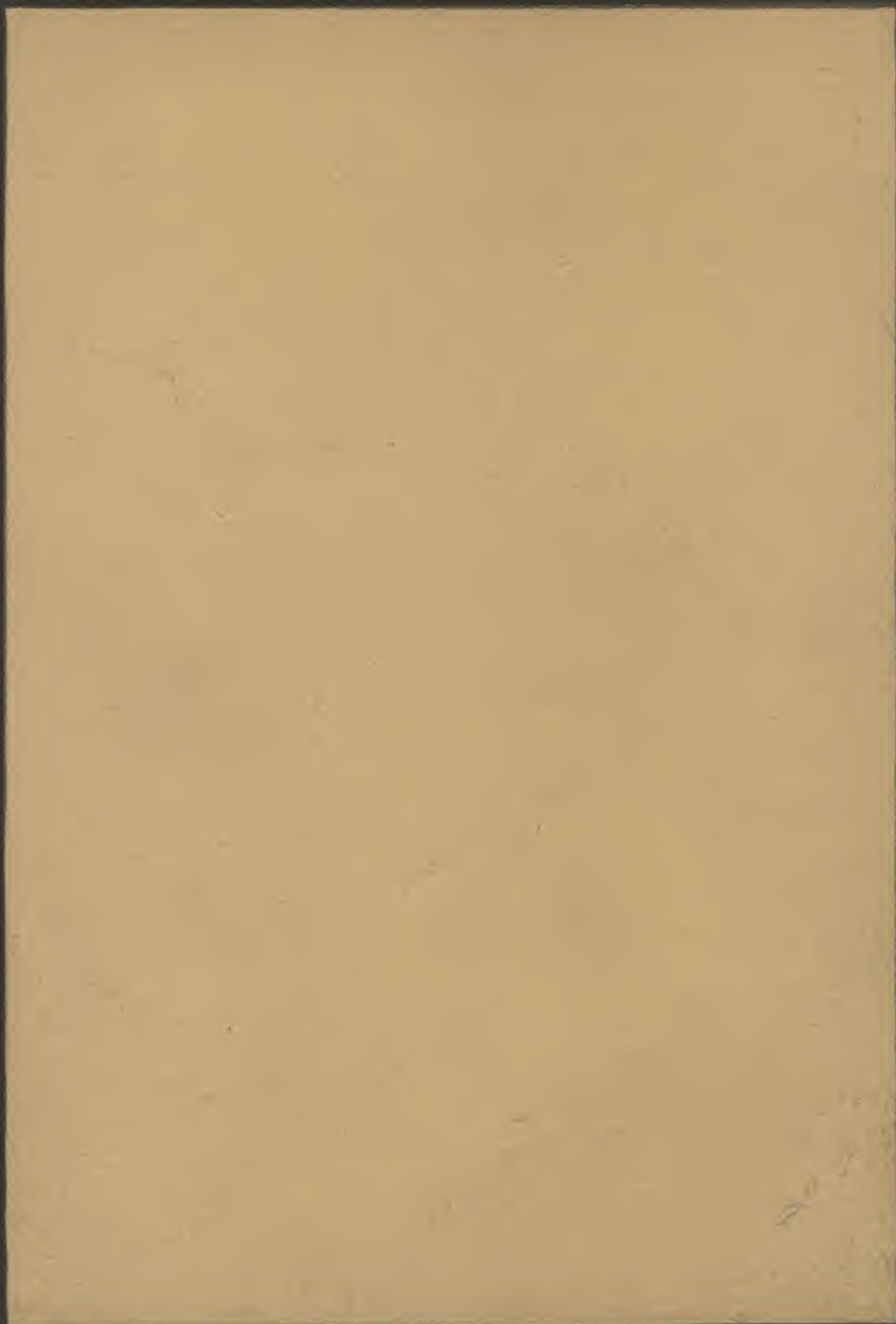
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## G R E E K

To obtain the texture shown, Oriental Stucco Finish is applied rather irregularly over the base coat. A thinner mixture of Oriental Stucco Finish is quickly dashed over it and the surface, when slightly set, is struck off with a trowel.

The color for this finish is Oriental Stucco Finish No.18.





Patent Applied For

Reduced four times from the original

**ORIENTAL STUCCO**  
An expression of the Italian  
Plate O-II

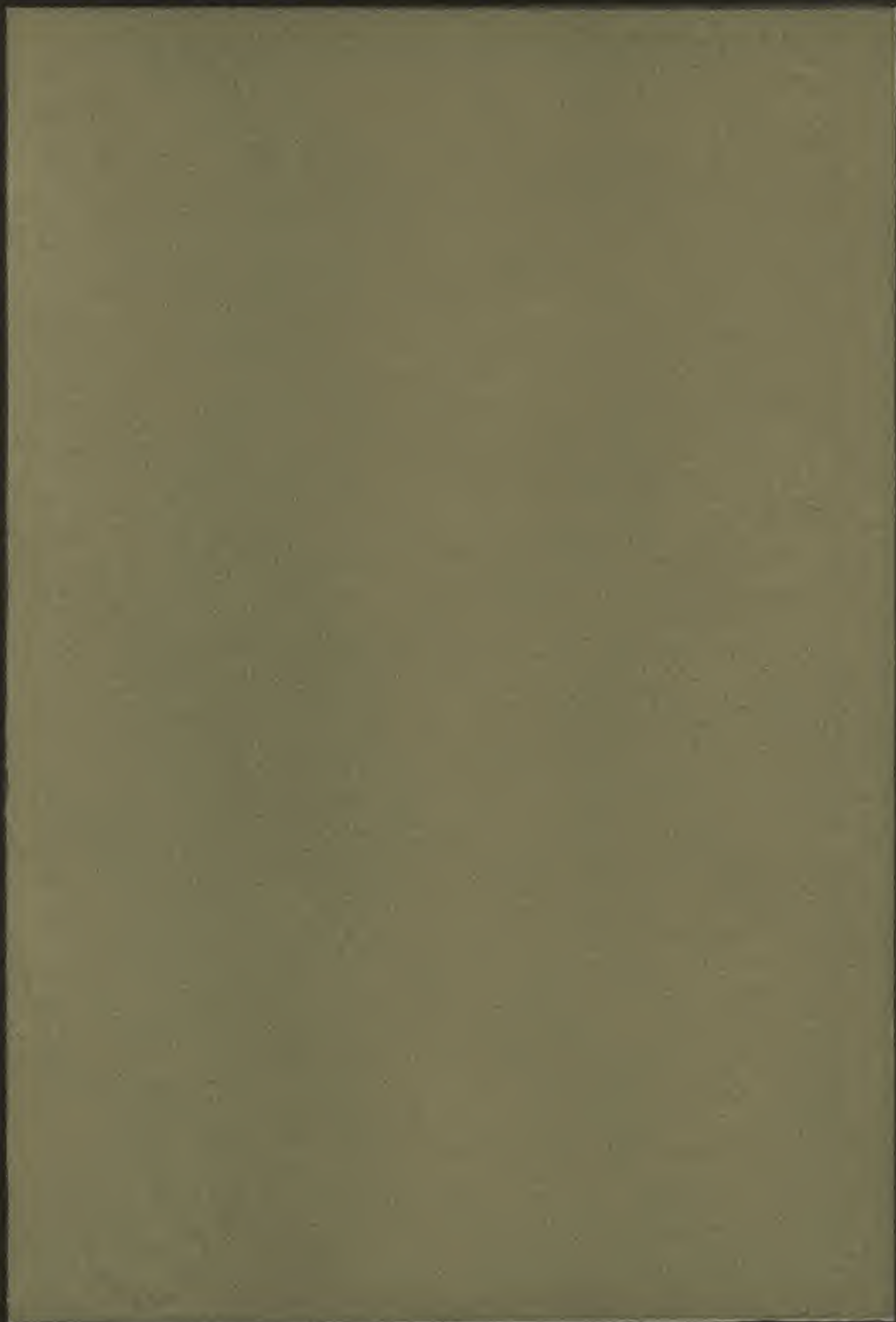
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# ITALIAN

For this texture apply Oriental Stucco Finish unevenly over the surface, and as it begins to set, roughen it by dragging the back edge of the trowel.

The color for this finish is Oriental Stucco Finish No. 45.





*Patent Applied For*

*Reduced four times from the original*

**TEXTONE**  
*An expression of the Gothic*  
**Plate V**

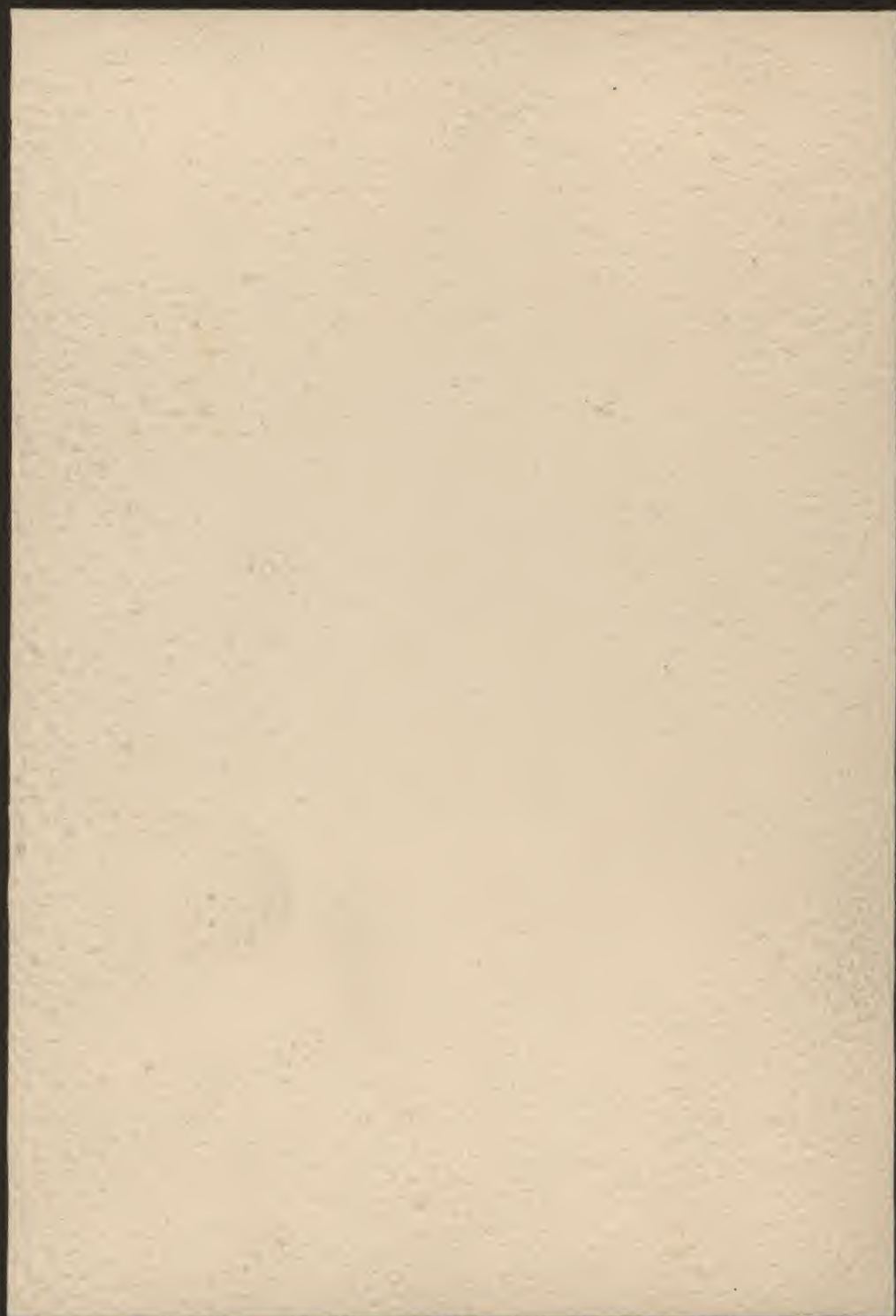
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**G**

## G O T H I C

The Textone for this finish is tinted with burnt umber, yellow ochre, chrome green and a little chrome yellow. These tinting colours may be either pigment colours ground in oil or dry colours.

The Textone is mixed to a thick paste-like consistency and then applied to the surface, very unevenly, with a large brush. It is then stippled with a wall stippler and rubbed slightly with the hand to bring out the smooth effects shown.





Patent Applied For

Reduced four times from the original

**TEXTONE**  
An expression of the Colonial  
Plate VII

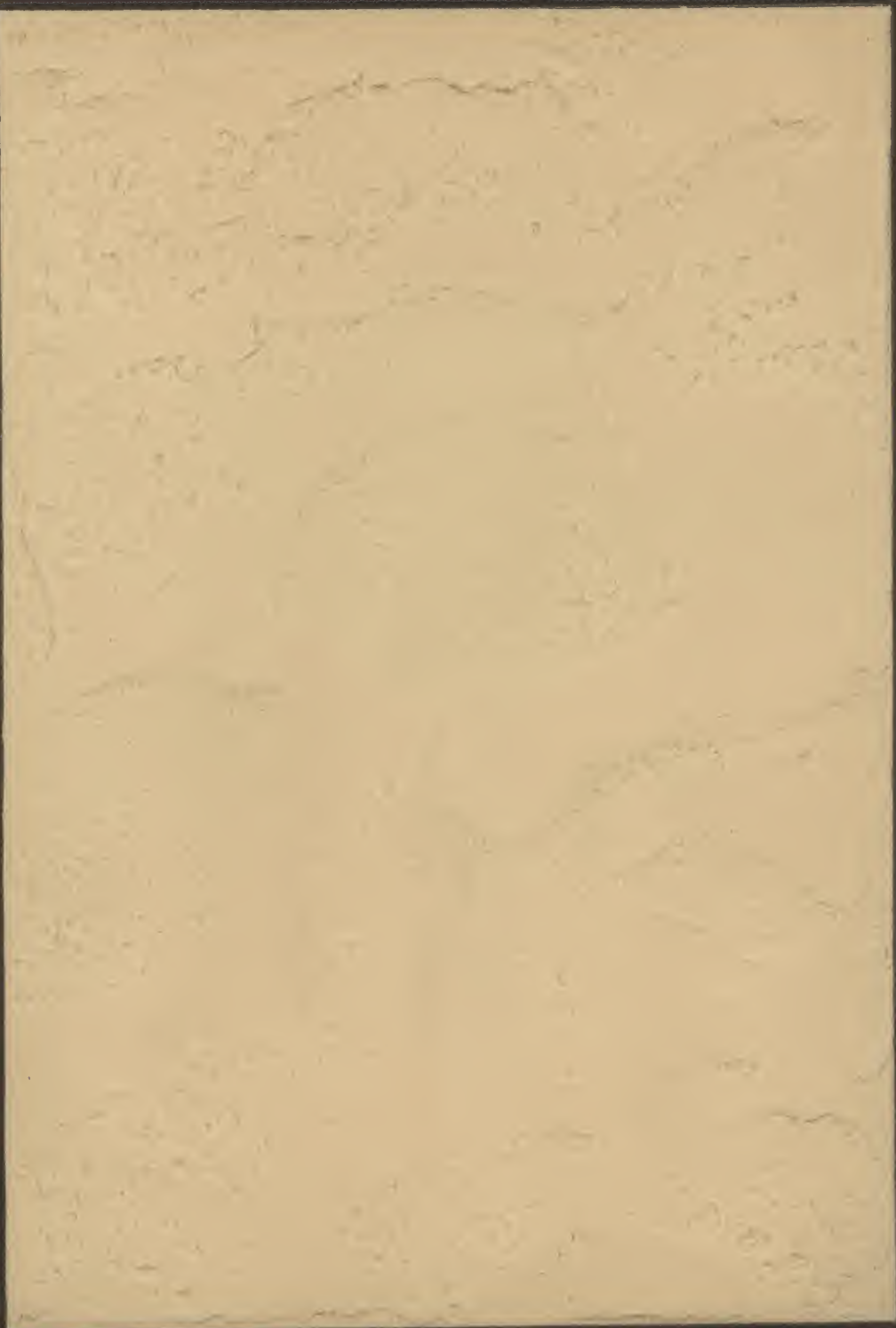
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## COLONIAL

The Textone for this finish is left plain white as it comes in the package.

The Textone is mixed to a medium thick paste consistency and then applied to the surface with a large brush. After the Textone begins to "set" slightly it is stippled with a painter's stippling brush. When dry the entire surface may be lightly sandpapered and given a coat of Textone Size to make it more washable.





Patent Applied For

Reduced four times from the original

**ORIENTAL STUCCO**  
An expression of Modern Californian  
Plate O-X

U.S.  
O

## MODERN CALIFORNIAN

The Oriental Stucco Finish is applied evenly to the surface with a metal trowel and is then dashed with a thinner creamy mix of stucco. When the stucco has started to set, it is struck off at random with the trowel.

The color for this finish is Oriental Stucco Finish No. 57.



Patent Applied For

Reduced from sizes from the original

ORIENTAL STUCCO  
An expression of Modern American  
Plate O-VII

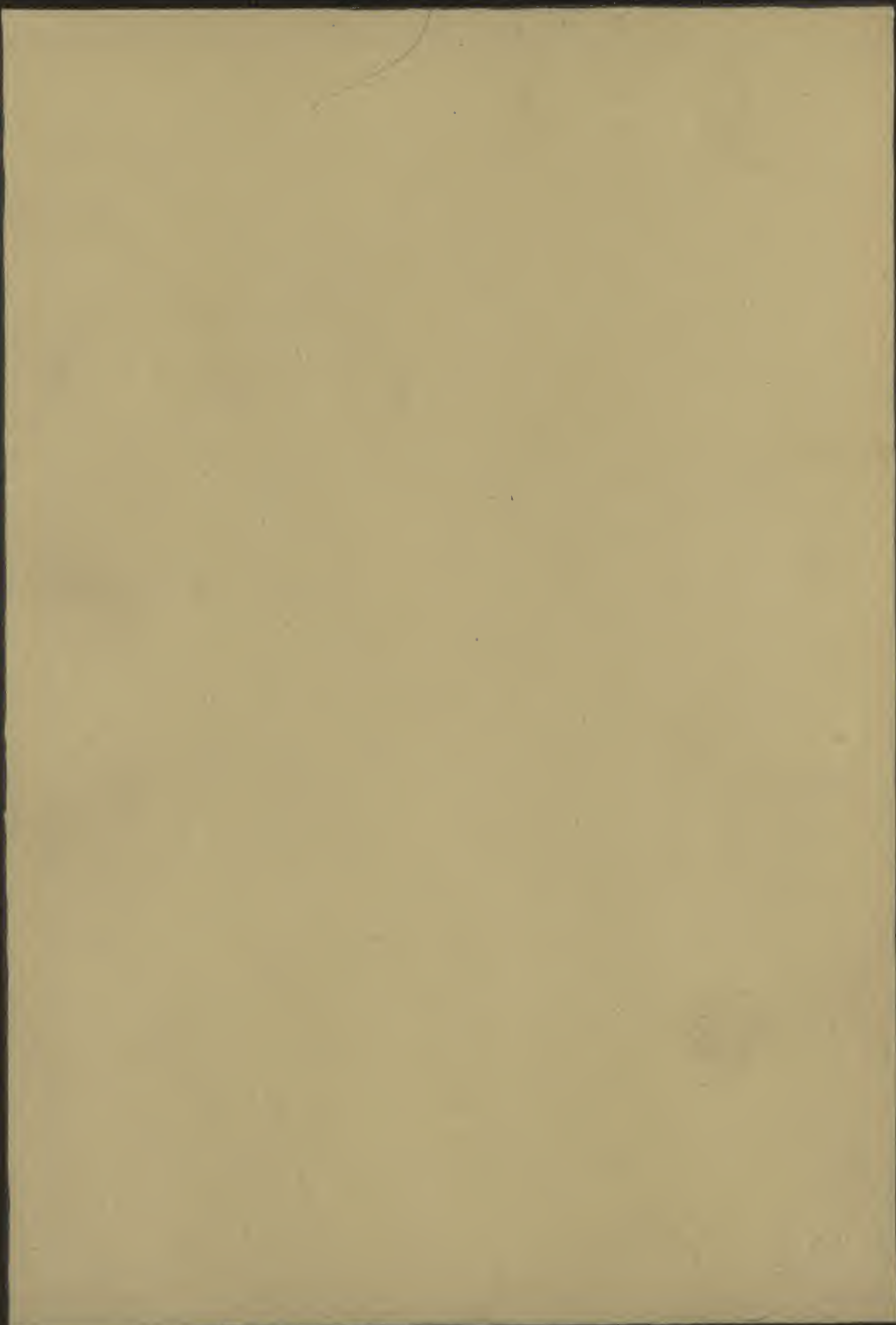
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## **MODERN AMERICAN**

This finish is obtained by first applying Oriental Stucco Finish to a smooth even surface and then rubbing with a wood float.

The color for this finish is Oriental Stucco Finish No. 15.





*Patent Applied For*

*Reduced four times from the original*

**TEXTONE**  
An expression of the Greek  
Plate I

U.S.  
G.

## G R E E K

The Textone for this finish is tinted with chrome green, lemon chrome yellow and yellow ochre. The tinting colours may be either pigment colours ground in oil or dry colours.

To obtain the texture shown, the Textone is mixed to a medium thick paste consistency, and applied roughly with a large brush. After the Textone has started to "set" it is stroked lightly with the same brush to obtain the smoothness shown.





Patent Applied For

Reduced four times from the original

**TEXTONE**  
*An expression of the Early Italian*  
**Plate III**

US  
G

## EARLY ITALIAN

Italian blue or turquoise blue and lampblack pigment colours, either ground in oil or in dry powdered form, are used to tint the Textone for this Italian finish.

The texture is obtained by mixing the Textone to a thick paste and then applying it to the surface in a rough heavy coat. In the application the brush should be worked so as to leave large brush marks showing, and then the entire surface is smoothed off with the hand.





Patent Applied For

Reduced four times from the original

**TEXTONE**  
An expression of the Spanish  
Plate II

U.S.  
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## SPANISH

The pigment colours in oil or dry colours used in tinting Textone for this Spanish finish are permanent red and chrome yellow.

The texture may be obtained by mixing the Textone to a very thick paste-like consistency. It is then applied to the surface in a heavy rough coat and the texture worked in with the back of a large kitchen spoon. While still wet the surface is wiped over slightly with the palm of the hand.





Patent Applied For

Reduced 100 times from the original

**ORIENTAL STUCCO**  
An expression of California Mission  
Plate O-VI

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## CALIFORNIA MISSION

The texture shown on this Plate is produced by the methods used by any good workman to obtain the rough cast or spatter dash finish. The Oriental Stucco Finish is brought to an even surface and then spattered with a thinner creamy mix, using a long fiber brush or whisk broom.

The color for this finish is Oriental Stucco Finish No. 28.



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